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American Art News

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John McCormack Acquires Two Famous Bouchers That Belonged to Collection of Sir Richard Wallace



"DIANE ET ENDYMION"

John McCormack, whose fame as an art collector has been keeping pace in the last few years with his fame as a singer, has just acquired two more important paintings. This time the master is François Boucher, whose art, along with Fragonard's, did much to establish the glory of eighteenth century French painting. The subjects are "Diane et Endymion" and "La Musique," and both are master works of the artist. They belonged to the famous collection of Sir Richard Wallace, and would now be among the 160 works

of the Wallace Collection, at Hertford House, London, were it not for the fact that, at the time of Lady Wallace's death they chanced to be hanging in the Wallace apartment in Paris. Mr. McCormack bought them from the Knoedler Galleries.

The two Bouchers were purchased by Sir Richard Wallace for his own collection and passed to Lady Wallace on his death. Sir John E. A. Murray Scott, who was the confidential advisor of Sir Richard, continued in that capacity for Lady Wallace, and when



"LA MUSIQUE"

she died he became the owner of the Wallace apartment in Paris in the Rue Lafitte and of the Pavillon of Bagatelle with all their art treasures. Lady Wallace's will left to Sir John's discretion what part of the Hertford House collection should become the national property of England.

The Bouchers, now acquired by Mr. McCormack, were among the Wallace art treasures that Sir John decided to keep for his own collection, and it was in the Murray Scott private gallery that the Irish-American tenor

first saw them and grew to admire them. There was a warm attachment between the young singer and Sir John and he was not only a frequent guest in the Murray Scott home, but through Sir John's interest Mr. McCormack made his operatic debut in 1907.

The paintings, which are fifty-four by thirty-seven inches in size, represent the finest period of Boucher's art, both in theme and color. They were exhibited in Paris at the "Cent Chefs D'Oeuvres" in 1892, and in "L'Art du XVIII Siècle," in Paris, in 1884.

INDEPENDENT SHOW HAS GROWN SERIOUS

This Year's Display Shows Erstwhile Exhibitors Have Made Progress and Contains Good Work by Newcomers

With 845 paintings, sculptures and drawings on view, the sixth annual exhibition of the Society of Independent Artists was opened last night in the roof garden of the Waldorf-Astoria Hotel with the customary invitation view. The arrangement is the same as in former years—the works hung alphabetically, a room for each letter, with the customary result of strange art-fellows found hung together, the academic with the modernist, the beginner with the veteran.

Never before has the admirable basic principle of this organization, that a worker in the arts who believes he has something to show should have an opportunity to show it, been more amply justified than in this exhibition. For it not only reveals growth in their work of some of the beginners of previous years, but it also shows work that is singularly fresh and interesting from artists who have never exhibited before.

The general impression created by the paintings and sculpture in sight at the press view was that the level of achievement and of workmanship is much higher than any in any previous show, that there is a greater degree of competency, and that the freak creations, if not conspicuous by their absence, are less numerous than in previous shows of the Independents.

Among the works that made a special impression in going through the rooms were Marjorie Acker's "The Snow," the little wood carvings of Texie Meyer, two groups of drawings by Marie Kempton, who is eleven years old; the American Indian paintings that will be described in detail later, Paul Bartlett's "Drizzly Day," an interior with figures by Theresa Bernstein, Homer Boss' "The Garden," Louise Upton Brumback's "Sea in Winter," Oscar Cesare's two airplane pictures, Irving Brokaw's "Le Vase" and Albert Gallatin's "House of Usher."

One of the freak sculptures is Albert Dreyfuss' "Tragic Turnip" with a pink patina to make its tragedy more insistent. A work in serious sculpture is Grace Mott Johnson's "Mighty" of the Ringling Bros., a study of an elephant; and in this division of the show Sigurd Neandros has two fountain figures and portraits of General Goethals and Ralph Blakelock.

Robert Henri has a colorful Irish landscape with the figure of a peasant girl, Claggett

(Continued on Page 10)

Dr. Bode Thinks Finger-Prints Not Sure Test of Authenticity

BERLIN—Dr. Wilhelm von Bode has commented on the recent attempts made by Sir Charles Holmes to prove the authenticity of Leonardo da Vinci's "Virgin of the Rocks" in the National Gallery by the finger-print method. Dr. Bode has always advanced the belief that both the work in the Louvre and the one in the National Gallery in London are by Da Vinci, so that it was not necessary for him to be convinced.

He does not believe, he says, in the infallibility of the finger-print method. He pointed out that every picture has several layers of varnish which must, of necessity, be removed before the original medium can be seen. Therefore no one can decide if the finger prints are those of the painter, his assistant, the restorer or the gilder. He also said it was only in later periods that painters began to use their fingers and thumbs in applying the medium, so that the finger-print method could only be an agent in scientific investigation.

Spain Charging 100 Per Cent. Duty On Export of Antique Art Objects

MADRID—The new exportation duty of 100 per cent. ad valorem imposed on antique and artistic objects is causing much difficulty to travelers. The baggage of passengers is rigorously examined at frontiers and ports, which often results in the missing of railroad connections. The duty applies to all art objects over seventy years old. Spain has recently lost a large number of artistic treasures and this brought about the law's enactment. Most travelers are yet unaware of the duty.

"Blue Boy" Exhibition Extended

The exhibition of Gainsborough's "The Blue Boy" at Duveen's has been extended until March 15, inclusive. On March 16 it will be sent to Mr. Huntington's home in Pasadena, Cal. The exhibition was to have closed on March 11, but many requests were made for an extension. The proceeds of the \$2 admission fee will go to the Fifth Avenue Hospital.

A Masterly Handling of Light



"FOR CHARITY"

In the artist's exhibition at the Babcock Galleries

By JAIME E. CARRET

SALMAGUNDI AWARDS TO ENNIS AND NOBLE

Samuel T. Shaw Prize of \$1,000 to the Former, Members' Purchase, \$1,000 to Noble—Anderson Gets Isidor Prize

Two hundred and eight pictures, overflowing into the main reception room at the Salmagundi Club's annual exhibition of oil paintings, make a very attractive showing. Several canvases have so much "pep" that they lift the whole tone much above the average of these shows.

George Pearce Ennis won the Samuel T. Shaw prize of \$1,000 for his "Bucknam Head," a broadly painted coast scene; John Noble, the members' purchase prize of \$1,000 for his "Moonlight, Audierne," and Karl Anderson was awarded the Isidor prize of \$100 for the best figure painting in the exhibition. His picture, "Wisteria," shows a female figure, amid flowers.

Ernest L. Ipsen's bust portrait of "Captain Gifford" is one of his very finest performances, a beautiful, sound piece of construction and painting animated by a living quality that makes it quite the best portrait in the show. Edmund Greacen's "Blue and Old Lace" is another admirable canvas, graceful in pattern and exquisitely painted, the ancient feminine attributes of mantilla and fan made newly alluring by his treatment.

Among the canvases that stand out are H. Van Buren Magonigle's "Pattern in Violet and Gold," Guy Wiggins' "New York, Night," Stanley Middleton's "A Country Favorite," the "After the Storm" by Carl Rungius, Harry L. Hoffman's "Zinnias," Chauncey F. Ryder's "The Little Stand of Pines," Charles Basing's "Midland Meadows," and Daniel Kotz's "Rising Fog."

G. Glenn Newell shows "Tillers of the Soil," John W. Bentley "Golden Grasses and Wild Plum," Arthur Covey the "Rockport Quarries" and H. F. Waltman the "Old Power House, Dover Plains," a sunny, crisp winter landscape. W. Herbert Dunton's "Ronaldita" is an eye-compelling canvas, and Edward H. Potthast's "On the Beach" is full of action and gracious in color and atmosphere.

Armin Hansen's "Idlers" is the most unusual picture in the exhibition, a group of red-sailed Mediterranean fishing boats becalmed on a deep blue sea, the whole looked at from a height. Walter Farndon's "The River Border" is ingratiating in color and summer atmosphere; Henry R. Rittenberg's portrait of Cullen Yates is an excellent likeness; and Yates' "Seventy" itself is a lovely coast scene, the title of which arouses curiosity as to its

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meaning. The show will continue through March 18, the galleries being open daily, Sundays excepted, from 2 to 6 P. M.

Gifford Beal's Splendid Progress

Gifford Beal's present exhibition at the Kraushaar Galleries should serve as a kind of milestone to mark a very definite period in his career, one of remarkable growth during which he has gained increased strength, depth of vision, vigor and assurance in the handling of mass—in every way a highly significant period, both for what he has already accomplished, and for the promise it gives for the future.

The sea has claimed Mr. Beal's attention recently, a subject eminently fitted to the artist who is finding for himself a new and more vital power of expression. His feeling for mass and structure pulses through every line of "Cliffs at Montauk," which deals with no more than the very summit of the headland, and yet suggests its impressive height and the solidity and majesty of its huge bulk. "Flight at Dawn" is splendid in its treatment of the lighthouse crowning the cliff and the wild geese flying toward the sea, their dark bodies dotted against the pale blue brilliance of a morning sky. Its impressive quality is due to intensity as well as sincerity of spirit.

"Sword Fisherman" strikes a note of almost epic splendor. The movement of the boat bearing down on the huge fish is particularly fine, and the downward stab of the fisherman's arm who strikes from the "pulpit" of his boat, tells the whole story of driving, muscular force.

The water colors sustain the same high excellence evident in the oils. They handle brilliant color easily, juxtapose it effectively, and create a particular note of vitality.

Power in Rose O'Neill's Drawings

The fact that the exhibition of drawings, paintings and sculpture by Rose O'Neill at the Wildenstein Galleries is so extensive explains,

perhaps, why all of it is not quite up to the high standard of the strongest examples of her work. There are several drawings of such strength as to explain why visitors at the gallery speak in unusually hushed voices, as though they felt the presence of a very real power.

Such a drawing as "Man Reposing on the Feet of his Soul," is one, and in that strong and mysterious giant who typifies the soul is so much that is inexplicable, such unguessed intention, that the artist has here touched a very high plane. "The Centaur Escapes" is filled with a wild joy of freedom that one can not help but share. "The Future in the Lap of the Past," "Man in the Hand of Nature" and "Besieging the Lips of Earth" all mark a high degree of creative strength.

But such a tone cannot always be sustained, and it is not surprising, nor even discrediting, that some of the drawings seem theatrical, as though their high intensity of feeling were a little forced. Sometimes the artist is even tempted astray toward a face of insipid prettiness. The drawings in the main are stronger than the paintings, the artist's fine appreciation of form having full play when she works in black and white.

Greacen's Figures and Landscapes

More delicate in color, more graceful in form, tenderer in expression than ever before, are the ten figures that are such impressive elements among the eighteen canvases Edmund Greacen is showing in the Macbeth Galleries through March 27. As his titles make plain, Mr. Greacen is chiefly preoccupied with color harmonies or contrasts, as in "The Yellow Gown," faintly relieved by slight bands of coral-colored cloth, or the "Rose and Tan" and "The Lavender Gown."

But in this concern he nowhere misses the charm of figure and face, usually marked by the wistfulness of youth, nor the feeling of the body beneath the charming frock. To these larger canvases he adds smaller studies in much the same vein, as "The Bouquet," "At the Window," and "The Necklace," this last being in tones of tawny reds. Blue, however, makes the strongest appeal to the painter in most of these smaller studies; and of how exquisitely he can catch its purest shades is to be felt in the figure at the edge of a thicket of green trees called "The Blue Scarf."

He sees through a veil of mist when painting outdoors whether it be in looking at a wintry prospect such as "Stream and Snow" or through the humid summer air pervading the "Birch Woods." The general effect is exquisite. Mr. Greacen's work is filled with a sweet graciousness that marks it for a place of its own.

Symons' Pictures of West and East

Gardner Symons varies his accustomed New England winter landscapes, in his current exhibition in the Macbeth Galleries, by showing a California coast scene and two interiors of the old Spanish mission church of San Xavier at Tucson, Arizona.

The "San Xavier" interior is colorful with the over-ornate decorations of this type of church, with the vestments of the priest cele-

brating mass and the soft glow contributed by the lighted candles. There is a note of the tragic, or at least human suffering, in the bent figure of the woman kneeling before "Our Lady of Sorrows," this canvas having a special appeal through the admirable handling of the garish colors of the chapel wall.

The landscapes are the typical Symons winter scenes for the most part, out of which his keenness of vision and knowledge of form flash up into something above his convention in "The Birch." In one of his New England views, called "Spring," there is a curious harking back to the precisions of the Hudson River School, a note that relieves the monotony of the broadly painted snow, winding river, and wintry sunlight of most of the pictures.

Wilson Irvine—Arthur Goodwin

Wilson Irvine's Connecticut landscapes, at the Milch Galleries through March 25, have a persuasive charm that makes an extended acquaintance desirable for full appreciation. In coloring they are quiet and subtle, without being drab or dull. Warm glints sparkle from the forest floor in "Shimmering Leaves," and the greens of "Early Autumn" are living and clear.

It is a pleasure to see the way Mr. Irvine draws a tree, every secret of its structure seeming to him an open book. "Old Age," a giant tree, half dead, but still half covered with leaves, has its particular interest in permitting scope for his ability in this respect, and also in displaying an equal degree of skill in portraying the leafy mass of foliage.

"Along the Creek" is an example of another subject which has absorbed the artist's attention to great profit—the shadows of trees stretched across an uneven stubble, which in this instance are extremely satisfying as a repetition of form minus the suggestion of substance embodied in the trees themselves.

The same galleries are showing a series of pastels by Arthur C. Goodwin, all of them being scenes along the Cascapedia River in Canada, eight hundred miles north of Montreal. The artist has mastered the possibilities of his medium without being hampered by its limitations. His brilliance of tone is more than surface brilliance, for it has decided depth and richness. There is spirit, fire, enthusiasm, about his work, and a directness of attack that results in the easy handling of a subject that another artist might find formidable.

The river is often his main theme, sometimes dark and swirling, with the suggestion of unsounded depth, sometimes sapphire blue in the sunlight, again a clear green when half churned to foam. When the quiet margin of the river is the subject, he devotes particular attention to reflections of red and yellow from trees along the bank. The play of light and shadow over a broad expanse of hills is handled by Mr. Goodwin with repeated success.

Colonial Americana Shown

A collection of rare Americana relating to Colonial times which the Bonaventure Galleries are showing to March 18 is such as to appeal to the connoisseur of old engraving, drawings and sculpture. Two items of especial interest are original surveys by George Washington and Thomas Jefferson.

There are portraits of Franklin by both Alix and Janinet, and a mezzotint of Lafayette by De Bucourt. Washington has been the subject for many engravers, among them Le Roy, Martin Will, Lemire and P. Roberts. Roberts' engraving is after a portrait by Birch. Aquatint views of New York, Washington and New Orleans are in colors. Several naval engagements appear in old engravings, such as Macdonough's victory on Lake Champlain and Perry's on Lake Erie. A fine drawing, in

(Continued on Page 6)

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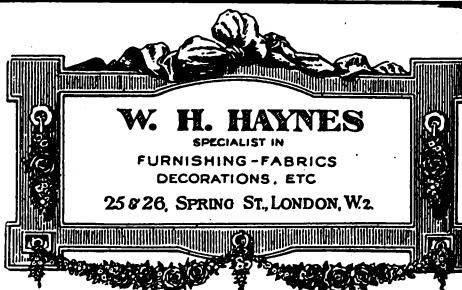
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PRE-REVOLUTIONARY PORTRAITS IN BOSTON

Large Crowds Attend a Notable Exhibit
of Early American Artists' Work
by Copley Society—Dummer Included

BOSTON—The Copley Society of Boston has done another fine thing in the way of providing history-making art exhibitions. This time it is a group of portraits by pre-Revolutionary American painters. One will find no pictures by Stuart, Copley or Sully, since the local public have had ample opportunity to see many canvases by these masters at the Museum and at previous exhibitions. There are included, however, examples of little-known artists of the period between King Philip's War and the Declaration of Independence.

The exhibition makes clear, if it was ever doubtful, that not one canvas on the walls can ever wrest any laurels from a good Stuart portrait; yet this fact in no way detracts from the interest and great educational value of the exhibit. Nearly every canvas was loaned by citizens in or near Boston and practically all the artists represented painted at one time or other in this city.

A total of seventeen artists are represented, the display completely filling both galleries. Of the more familiar names such as John Smibert, Joseph Badger, Joseph Blackburn, Robert Feke and John Greenwood there is more than one example each, while the names of Charles Bridges, Mather Brown, Jeremiah Dummer, Evert Duyckinck, James Earl, C. Gallagher, John Johnson, Peter Pelham, Mathew Pratt and J. Theus complete the list. The labor of collecting the portraits required months of preparation and much of the credit goes to Mr. Frank W. Bayley, of the Copley Gallery who has long been an authority on the early Colonial painters. While there are several canvases included of whom the painters remain unknown, all those with names attached are authentic.

One of the six canvases by Jonathan Blackburn, a portrait of Mrs. Frances Cabot loaned by President Lowell of Harvard University, is, as far as technical excellence is concerned, the finest in the gallery. The self-portrait of Mather Brown is surprisingly modern in its treatment and color. Another interesting portrait by this artist is that of William Temple Franklin, the natural son of Benjamin Franklin, one time governor of New Jersey. This canvas was only recently correctly attributed to Brown.

George Washington, we are told, sat to over fifty different painters, none of whom quite suited him. Certainly Christian Gallagher's portrait is not flattering, being a curious characterization. A full-length figure of General Samuel Waldo by Feke (1705-1750), is hung on the center wall. It shows Feke to be one of the most accomplished of Copley's predecessors. There is for contrast a very small canvas portraying the features of Master Torrey by Badger (1708-1765). He is dressed in a sky-blue jacket and grey coat with a bright-colored bird perched on his index finger. Then there are the two Dummer portraits only recently discovered.

The great crowds on the opening night and constant large attendance since then is of significance as it is in sharp contrast to the scanty few who deemed it worth while to visit the preceding show of the exotic ultra-modern pictures of the South Sea Isles. —S. W.

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Walter C. Arensberg Sues to Recover \$22,413 from Paris Art Collector

In the Supreme Court in New York City on March 1, Justice Ford granted an order permitting the service by mail of a summons and complaint on Charles Vignier, Parisian art collector, in a suit brought by Walter C. Arensberg to recover \$22,413.

The papers in the suit describe Arensberg,

who is now in California, as "a poet and patron of arts and letters" and state that he advanced the money in question to Vignier with the understanding that Vignier send French art objects to the Fifth Avenue Art Gallery managed by Marius De Zayas and supported by Arensberg. The art objects were to be held as security for the money advanced and the proceeds of the sales were to be applied to the satisfaction of the loans.

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PHILADELPHIA—The corporation known as the Pennsylvania Museum and the School of Industrial Art announces that the new Museum under construction on the Parkway is so near completion that the many and important collections in charge of the corporation and long housed in Memorial Hall, will soon be removed to it.

Among the art treasures to be moved are the famous John G. Johnson collection of 1300 paintings, the John McFadden collection of about fifty of the finest examples in this country of English portraiture of the XVIII century, and the famous Wiltach collection. Added to these, are promised the two splendid Elkins collections.

Attention is called to the fact that these five collections will comprise the largest and finest assemblage of old masterpieces in America.

The corporation, making a plea for public interest, and for gifts of money and art objects, outlines comprehensive plans by which it is hoped to complete collections that will be of value to the many craftsmen and designers of the city; to establish an art reference library; to get in close touch with the public schools; to publish bulletins and monographs, and to hold public musicales. —E. W. P.

Art Lectures at Mrs. Sterner's

Four lectures on art, arranged by the Junior Art Patrons of America at Mrs. Sterner's Gallery, 22 West 49th St., are scheduled as follows: March 12, "Drawing" by Albert Sterner; March 19, "Lithography" by George Bellows; March 26, "Etching" by Clifford Addams; April 2, "Chinese Art" by Dudley James. The lectures by Mr. Bellows and Mr. Addams will be accompanied by practical demonstrations.

Cornwell Exhibits at Art Center

An exhibition of original illustrations in oils by Dean Cornwell is being held in the main gallery of the Art Center to March 15. It consists of Mr. Cornwell's recent illustrations for magazines. A series of thirty-five Spanish illustrations for Ibañez' story, "The Torrent," is included.



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Women Artists to Sell at Auction Works Suitable for Home Decoration

Members of the National Association of Women Painters and Sculptors from fifteen States have already sent in works to be sold at auction at the Architectural League's rooms, 215 West 57th Street, on the evening of March 15. The works will be on view from Sunday afternoon, March 12, through the three days preceding the auction. Paintings and bronzes will be of moderate size, in keeping with the decorative needs of the average home.

The paintings will include works by Alice Judson, Alta West Salisbury, Theresa Bernstein, Jane Peterson, Felecie Howell, Alice Beach Winter, Elizabeth Hardenbergh, Christina Morton, Fern I. Coppedge, Hilda Belcher, Ruth Anderson and other well-known members. Among the sculptors to be represented are Beatrice Fenton, Helen Sahler, Harriet Frishmuth, Edith Howland, Mabel Conkling and Elizabeth Sturtevant Theobald.

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In One Day Works of Art, Porcelain and Furniture from the Homes of Notables Bring a Total of £10,463—Other Sales

LONDON—Porcelain and works of art, fine old English furniture, etc., the property of Sir John Dashwood, Bart., of West Wycombe Park, Bucks, the late William Levison Gower, and of other notables, whose names were not mentioned in the catalogue, were sold at Sotheby's in one day recently for a total of £10,463. The principal sales were, in pounds:

A famille verte vase, cylindrical, the ground pale yellow, with formal design in green, taken from old silks or brocades, the eight shaped panels reserved in white, and finely painted with animals, birds, utensils and flowers, Kang-hsi period, 4,600; a famille verte vase and cover, Kang-hsi, 190; a porphyry vase and cover, 180; a pair of apple-green porcelain bowls and covers with Louis XVI ormolu mounts, 350; set of ten Chippendale mahogany chairs, 420; pair of Chippendale easy chairs, 90; another pair, 90; small Chippendale commode, 210; Monument chest, 85; Sheraton satin-wood cabinet, 120; a similar one, 165; Georgian mahogany bookcase, with a companion bookcase, 130; a pole screen, 135; six Queen Anne walnut chairs, 156; a pair of side tables, carved, 470; a Chippendale mahogany breakfast bookcase, 310; a similar one, 310; a Charles II high-backed arm chair, 50; an old English side table, carved, 75.

On another day a total of £3,056 was realized at the sale by Sotheby's of illuminated and other manuscripts, printed books, etc., the property of Captain John Harrison-Broadley, of East Yorkshire, and a Byzantine psalter of the XI century, the property of Western College, Bristol. The principal sales were, in pounds:

"La Bible Historée," two volumes, illuminated MS. on vellum, French XV century, 330; Ralph Higdon's "Polycricon," translated from the Latin by Trevisa and continued by W. Caxton, after 1482, 76; Walter Hilton's "Scala Perfectionis," Wynken de Worde, 1533, 66; "Hortae Beatae Mariae Virginis, cum Calendario," illuminated MS. on vellum, Flemish, XV century, 380; the same work, English, XV century, with fewer leaves, 140; Titus Livius "Historiarum Romanarum Decades," Rome, 1472, 156; John Nichols' "History and Antiquities of the County of Leicester," four volumes, 1795-1815, 60; "Pontificale Romanum," illuminated MS. on vellum, Italian, XV century, 130; "Scots Guards," with sketch maps of camps, positions, etc. in the Netherlands campaign in 1689 and 1690, 64; Byzantine Psalter, also containing the canticles and some other portions of Scripture, XI century, 88.

A collection of original drawings by John Downman, A. R. A., in two volumes, the property of the late Sir Edward F. Coates, Bart., M. P., was sold by Sotheby's for a total of £3,100. The first lot was entitled "The Original Portraits of Distinguished Persons, painted and drawn in the last half century to 1820 by John Downman." It was dedicated to the Prince Regent. Lord Euston, the Duchess of Rutland, the Duchess of Devonshire, Lady Beauchamp and many lesser notables were portrayed in this volume, which sold for £1,350. Lot 2, which included Lord Carysfort, Lucius Concanon, Lady Tyrconnel, Lady Middleton and others of note, fetched £1,750.

Old and modern drawings by various artists were sold at another auction. They were the property of J. W. Pelton and Mrs. Anderson Weston, and a total of £1,815 was realized. The grand total of the three sales was £16,619.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The library of the late J. Herbert Foster, evening of Mar. 14.—Art from the Orient and Flemish tapestries from the collection of H. Kevorkian, afternoons of Mar. 16, 17, 18.—Paintings by American and European masters, evening of Mar. 17.
American Art Galleries, Madison Square South.—Furniture, rugs, china, silver, glassware, etc., from the estates of Joseph Brooks and Mme. Evelyn Bostwick Voronoff, and from several private owners, afternoons of Mar. 13, 14, 15.
National Association of Women Painters and Sculptors, 215 West 57th St.—Paintings and sculpture, evening of March 15.
Plaza Art Rooms, 5 East 59th St.—Italian furniture, hangings, ceramics, French period furniture, textiles, glassware, rugs, and a collection of framed miniatures, afternoons of Mar. 15, 16, 17, 18.
James P. Silo & Son, 40 East 45th St.—General furnishings, afternoons of Mar. 16, 17, 18.
Walpole Galleries, 12 West 48th St.—Old English and American hooked rugs, from the collection of Mrs. Elizabeth Waugh, and Chinese porcelains from the collection of O. M. Walker, afternoon of Mar. 15.—Miscellaneous books, largely modern authors, afternoon of Mar. 17.

Reinach's Legacy to the Louvre

PARIS—The will of the late Joseph Reinach stipulates that the pictures and other art works he left to the Louvre and the Luxembourg are to be displayed under a special heading as the "Joseph Reinach Legacy." They include works by Corot, Delacroix, Courbet, Van Gogh, Cézanne, Lépine, Dalou, Houdon, Carpeaux and Rodin.

DR. BASHFORD DEAN BUYS FINE ARMOR

Curator of Department at Metropolitan Makes Notable Purchases at the Sale at Christie's of the Meyrick Treasures

LONDON—At the sale of the Meyrick arms and armor at Christie's numerous fine objects were purchased by Dr. Bashford Dean, curator of arms and armor for the Metropolitan Museum, New York. This was the collection formed about the middle of the XIX century by Dr. William Meyrick, chiefly from the collection of Sir Samuel Rush Meyrick, Bart., and at the time of the sale the property of Leonard Brassey, M. P., of Apethorpe Hall, Peterborough. The principal sales were:

A fine pair of gauntlets, decorated with etched border on the cuffs, the same design repeating itself vertically down the backs of the hands; Greenwich school, about 1570 (Bashford Dean), £315; a Maximilian armet, or helmet, with crest and decorations, German, 1500 (Dean), £609; an armet, north Italian, 1560 (Dean), £504; a breast plate of bright steel, with pronounced tapul, roped turnover and gussets, with etched surface, upon the sinister breast a representation of the Crucifixion with a kneeling knight, German, early XVI century (Dean), £336; a guard-de-bras, bright steel, bordered with an etched design of scroll ornaments, middle XVI century (Dean), £346; a XVI century Italian breastplate, of globose form, etched with Biblical subjects (Dean), £378; a pair of toe-caps, of bright steel, decorated and etched, German make, presumably from the Spanish court (A. W. Abbey), £210; a similar pair (Abbey), £273; a toe-cap, made by a Bavarian armorer, presumably for the court of Philip II of Spain (Abbey), £157.10; a similar toe-cap, XVI century (Abbey), £126; a Spanish cup-hilt rapier, with its companion main-gauche dagger, engraved, formerly in the collection of the Earl of Pembroke (Abbey), £546; a visored helmet, north Italian, late XVI century, richly decorated (Dean), £325.10; an armet, etched and otherwise decorated with figures of feminine saints, German, about 1550 (Dean), £588; a XVI century swept-hilt Spanish rapier, engraved, the blade six-sided and grooved, German, about 1590 (Mallett), £162.15; a similar rapier, north Italian, 1580, the blade of diamond section (Fenton), £141.15; a XVII century rapier, Spanish cup-hilt (Mallett), £141.10; a XVI century Walloon rapier, made at Solingen (Mallett), £199.15; a Maximilian helmet of bright steel, skull fluted and rope-crested, German, about 1500 (Flatman), £220.10; an Italian armet, about 1500, £136.10, and a XVI century German helmet, of plain bright steel (Flatman), £262.10.

A Thayer Memorial Exhibition

A memorial exhibition of paintings by Abbott H. Thayer, in which the Metropolitan Museum is assembling some of the finest examples of his work, will be open to the public on March 21.

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FRENCH MUSEUM IS TO HAVE HOME HERE

Edifice to be Built by French Institute for Exhibitions, Plays, Committee Rooms and Library—Uptown Location

The Museum of French Art, with headquarters now at 599 Fifth Avenue, has decided to erect a building to house its permanent collections of French art and art objects, with galleries for the display of contemporary paintings and sculpture. A committee is in search of a convenient location somewhere near Fifth Avenue between Forty-second and Fifty-ninth Streets.

It is expected that by the time Mr. McDougall Hawkes, president of the Institute, now on his way to Europe, returns to this country, ground will have been secured and building will be begun. Plans for the edifice include an entrance floor devoted to a statuary hall, an auditorium with a permanent stage where French plays will be given, a loggia and a committee room. To the rear of this an enclosed garden will be added.

Other floors will be used for a library, an exhibition room, an accession room, period rooms, an arms museum, a print gallery and a lecture hall.

Duveen Gives a Picture to Paris

PARIS—Gifts from generous foreigners continue to pour into the Petit Palais. Sir Joseph Duveen's latest donation to the City of Paris is a picture by Alfred Sisley, while a Dutch gentleman, Mr. Breyer of The Hague, has presented a painting by Monticelli.



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Richard W. Lehne Collection to Be Sold; Includes Fine Furniture and Tapestries

The art properties of Richard W. Lehne, of Philadelphia, including furniture, paintings, tapestries, historical glass, old china and porcelains, ivory and other objects of decorative and utilitarian use, is to be placed on exhibition at Clarke's, No. 44 East 58th street, on March 16, prior to sale at auction on March 22 to 25 inclusive.

Tudor, Jacobean and Georgian furniture is included in the collection, comprising Windsor and Yorkshire chairs, gaming and occasional tables, love seats, desks, bookcases, buffets and sideboards, silver and linen cupboard, dining chairs and tables and bedroom suites, all of these pieces being of great rarity and unusual beauty. There is also a group of rare needlework and tapestry sofas and chairs, screens and day-beds.

Royal goblets from the household treasures of George II and George III of England and of Christian VIII of Denmark are included in the glass objects,—these particular pieces coming from the famous Prince Hohenlohe collection;—and there is also ruby, garnet, sapphire, green and white glass from the factories of England, Ireland, Holland, Bohemia, France and Venice. One notable piece is a Georgian palace lantern and there is included in the collection a group of rare lustres, girandoles and appliques. A collection of Oriental Lowestoft bowls is a distinctive feature among the many pieces of old china, porcelains, and the Fiammingo ivory tankards.

Among the tapestries are four XVII century pieces after designs by David Teniers the Younger, made for the Council Chamber of Oudenarde and taken as a prize of war by the Duke of Marlborough in 1705; another tapestry of the same period woven in Soho, London, representing the legend of Queen Vashi and King Ahasuerus; and there is a



XVII CENTURY MURRARO GOBLET

superb set of Castilian palace hangings of wine colored velvet and gold.

A XVI century triptych by Jan van Scorel is one of the rare works among the paintings. The collection is notable for a group of fine color prints.

Georgian and French mantels and over-mantels, mantel garnitures and fire sets are included, together with a distinguished group of pieces of Georgian silver and Sheffield plate.

Auction Reports

John W. Baxter Collection

Clarke's, 42 East 58th St.—The collection of John W. Baxter, of Greenwich, Conn., consisting of antique furniture, silver, porcelains, tapestries, paintings, objects of art, etc., Feb. 25 to Mar. 4. Total, \$180,358.75 for 1307 lots. A report of the sale for items of \$300 and over:

90—Two carved and gilded mirrors, Louis XV period; Mrs. A. E. Wolf	\$350
152—Portrait of Miss Theophila Palmer by Reynolds; from Clyde Fitch collection; Mrs. W. K. Dick	450
153—Four wall paintings, Flemish, XVII century, Clyde Fitch collection; E. J. Thedford	7100
163—Two lustered bronze candelabra; R. L. Thompson, agent	680
175—Two inlaid tulipwood commodes, Italian, XVIII century; Miss Pugh	560
467—Two ivory lacqué chairs, Louis XVI style; E. F. G. Hoffmann	360
533—Two carved and gilded Aubusson arm-chairs, Louis XVI style; J. M. Gidding	390
557—Carved walnut chaise longue, Louis XV; Mrs. Boudreau	330
560—Two carved and gilded armchairs, Louis XVI period; Mrs. W. K. Dick	460
714—Upholstered divan; J. G. Mann	300
927—Two French gray lacqué beds, XVIII century; R. L. Thompson, agent	800
947—Kirman carpet; Mrs. W. K. Dick	300
1112-1115—Two Amoneville wrought iron and wood benches and six Amoneville wrought iron and wood armchairs; Mrs. J. A. Farrell	540
1133—Two Japanese bronze storks; E. H. Park	380
1192—Two forged iron torchères, Italian Renaissance; Mrs. Jeremiah Milbank	600
1234—Carved walnut cabinet, Italian, XVII century; Kipps, Ltd.	1000
1246—Six brocatelle curtains, Italian, XVI century; R. L. Thompson, agent	1020

1246B—Verdure tapestry; Miss Pugh	\$600
1250—Needlework walnut state chair, William and Mary period; A. Rosenberg	345
1273—Allegorical ceiling, four panels, Gavin Hamilton; Mrs. L. J. Wilson	1500
1274—Six allegorical panels, Philippe Mercier; Kipps, Ltd.	2250
1277—Walnut refectory table, Italian, XVI century; Mrs. Wilson	1500
1278—Two needlework love seats, William and Mary period; R. L. Thompson, agent	3600
1282—Khorassan carpet, late XVII century; L. W. Jamieson	2000
1294—Two forged iron grille gates, French, late XVII century; Kipps, Ltd.	925
1307—Temple of Love, Florentine, XVII century; G. M. Livingston	1525

Oriental and European Art

Anderson Galleries, Park Ave. and 59th St.—Ancient and medieval objects of art, sculptures, oriental arms and armor, textiles, etc., from the collection of Alexander Scott of Philadelphia, March 2, 3, 4. Total \$20,012.50 for 581 lots. A report of the sale for items of \$300 and over:

395—Woolen rug, "Ferahhan" pattern; D. G. Kelekian	\$440
542—Gilt bronze figure of Buddha, Tibet, XV-XVI century; Miss H. Counihan, agent	310
559—Marble head of Apollo, Roman, Imperial period; Miss Counihan, agent	300
566—Giordes prayer rug; Mayorkas Brothers	355
569—Small woolen rug, Senna, Persia; H. Kevorkian	440
576—Silk Samarcand rug, Chinese Turkestan; H. A. E. Jaehne	450
577—Woolen rug, Spain, XVI century; D. G. Kelekian	950
578—Woolen rug, Shiraz, Persia, about 1800; Miss Counihan, agent	325
579—Woolen rug, Uschak, XVI century; H. Kevorkian	450
580—Woolen rug, Kuba, Caucasus, XVII century; J. F. Feder	600

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INJUSTICE TO EXHIBITORS

Between March 2 and March 8 there were twenty-six press views of art exhibitions in the New York galleries. With the best intentions in the world, the art writers simply cannot visit and report any such number of art exhibitions as the dealers have "bunched" during the first week of March. As a consequence neither the exhibiting artists, the galleries nor the reading public will get their due. THE AMERICAN ART NEWS suffers with the daily newspapers the same handicaps of time and space in which to review properly and justly all current art shows.

The theatres have found it necessary to arrange their opening nights so that critics can make the rounds. It would be well for the local art galleries to take cognizance of the situation so that the first and third weeks of each month will not constitute nightmare periods for the art writers.

At any rate, if the galleries and the artists feel they are not receiving their just dues in the matter of space in the art columns of the daily press and THE AMERICAN ART NEWS, this system of crowding too many openings within the space of one week must be held solely to blame.

Another cause of injustice to everybody concerned is the frequent unpreparedness of an exhibition when the critic appears in response to an invitation. This is proved by such expressions as "the pictures had not arrived when we went to look at the show," or "the pictures were not arranged," or, as one critic noted, "the sculptures were on the sidewalk when I went to see the exhibition," which is not a good place to see sculptures, as anyone will agree.

REGISTRATION OF PICTURES

Within the last two months four movements have achieved definite form in the United States, France and Belgium, for the permanent registration of pictorial art, the avowed purpose of three of them being to prevent frauds and false attributions as well as to keep a record of all contemporary work. To a degree, this is applying the method of national copyright offices to art but as only one of these agencies has any great amount of money or physical facilities to carry out its plans, it is a question as to how long they may be continued without government aid. It is to be hoped they will make their efforts so effective that this aid will be forthcoming. For registration of art works is of quite as great importance as is that of keeping copyrights, yet it has been completely neglected except by private enterprise, and that only in England.

In the United States the most important of these registration agencies is the Frick library of art which is being conducted by the estate of Henry Clay Frick in connection with the Frick art museum. The Frick library is modelled on that of Robert Clermont Witt of London, the aim being to file a photographic reproduction of every painting or drawing known to the Western World from the year 1300 to 1850. The problem of keeping a record

since 1850 is met by establishing the rule that the Frick library will keep records of only such artists as have their work in national galleries. As will be seen this is purely a library of record but its potential value is enormous.

The second American organization is a committee that has been formed in Washington "for the purpose of making a registry of the works of art in private ownership, such as sculpture, paintings and art objects." This, again, is limited in its scope, but it will serve to add pressure to the nationalization of this general idea.

THE AMERICAN ART NEWS has already told of the proposal of Jef Leempoels, Belgian artist, that his government establish a public office for the registration of all works of art "to prevent future frauds or mistakes in the sale of such works," a plan that contains a really constructive idea. This has the limitation of being applied only to contemporary artists, as is the plan established in France by the Ministry of Fine Arts through the agency known as the Service d'Etudes Artistique.

It would be a great thing for the whole world of art if all governments would follow the lead of France and establish a national bureau for recording works of art. These might not correct past errors, but they would do much to prevent errors and frauds in the future.

Obituary

ROBERT B. BRANDEGEE

Robert Bolling Brandegee, portrait and landscape painter, of Hartford, Conn., died March 5 at his country home, Framington, Conn. He was 74 years of age. He is survived by two sons and two sisters.

Mr. Brandegee was born in Berlin, Conn., and was educated in the public schools. He studied in Paris under Jacques son de La Chevreuse at the Ecole des Beaux Arts. He won a medal in a Paris exhibition, and was awarded two medals in the St. Louis Exposition in 1904. He was made an Associate National Academician in 1909. He executed a number of notable mural decorations. A fine portrait of the artist by Harold A. Geen was recently shown in the display of the Ten Hartford Artists.

Review of Exhibitions

(Continued from Page 2)

color, recording the engagement between the "Chesapeake" and the "Shannon" is by Thomas Whitcombe, while the siege of Yorktown is the subject of a very quaint old French engraving.

In addition to these works are a number of terra cotta, bronze and Sevres busts, and terra cotta and Wedgwood medallions of Washington, Franklin and others by such artists as J. D. Nini, Le Riche, and David d'Angers.

Casilear Cole—Antonio Salemmé

Twelve portraits in oil by Casilear Cole and six pieces of sculpture by Antonio Salemmé are exhibited together at the Art Center until March 18. Mr. Cole, whose work has been seen here before at the National Academy, studied in Boston and Paris, and later received criticism from John S. Sargent in London. His portraits are notable for their sincerity, and have been appreciated not "because they are madly new, but because they are sanely modern."

Antonio Salemmé also studied in Boston and afterward went to Italy, where he worked for seven years in the studio of Angelo Zanelli. Upon his return to this country he exhibited at the National Academy, the Pennsylvania Academy, and at the Architectural League. His exhibition at the Art Center includes five portrait busts and one figure.

Ernest Lawson's South Shore

Within the compass of a short distance around the house he occupied last summer at Bellport, Long Island, Ernest Lawson found many picturesque subjects, proof of which is to be seen in his "Paintings of the South Shore" hung in the Daniel Gallery, through March 21. The sea gulls interested Mr. Lawson immensely and they appear in four of his eighteen canvases, their graceful forms patterned against the white sand and sparse green grass of the dunes in a most engaging manner.

In one of these canvases, "Incoming Tide," the sea birds are actually modelled in paint and stand out from the surface in low relief. There is always something of the humorous about these birds and this feeling Mr. Lawson caught admirably in the picture called "Gulls Feeding." They are very serious about deglutition and that point has not been lost in this representation.

In spite of its bulk there is an element of delicacy in the real sand dune, due to the pale tones of the sand and the beach grass. One is made to feel this to the full in the "Dunes and Sea" in the exquisite canvas entitled "Fog," and in the "Coast Guards' Hut." How firmly Mr. Lawson has resisted the spell of Renoir is shown in the "Windy Day" with its red-roofed house, a composition and a color scheme presenting just the tones and forms the French master loved to paint. That Mr. Lawson has vigor as well as delicacy of vision

IN MEMORIAM

JAMES BLISS TOWNSEND

Died March 11, 1921

By Charles Hammond Gibson

How many of us, in mourning the death of a valued friend, take up the pen with a mind filled with impulsive thoughts of his many varied qualities, wishing to do him honor and record a truthful estimate of his character. But we discard many perhaps as unworthy of public attention, or too personal to be presented to the public view. And so we allow the first hour, when grief touches the intellect, to slip by and hew an inadequate tribute to more conventional lines. But I sometimes wonder whether that first impulse is not the best offering to our friends and to those who unconsciously read the qualities of a man into their own lives.

What's in the brain, that ink can character, if it be not the sum of human qualities in a mind stored with essentially human elements? For it is the human, after all, which perhaps touches us more truly than any other quality, whether it be in public men or private citizens. It is this side to the character of the late James Bliss Townsend which must seem to be most apparent in the recollection of those who knew him best; more perhaps than his ability as a public speaker on questions of national and international moment; more than his useful activities in the patriotic societies in which he took a prominent part; more even than his practical interest in the field of art.

Born in New York on September 30, 1855, his life's work was that of a journalist, an editor and an author. He was the son of Dwight and Emily Hodges Townsend and attended St. Paul's School, Concord, N. H., as a boy. In 1878 he took an A.B. degree at Princeton University and later, in 1883, that of A. M. on a thesis entitled "Art Progress in America," thus indicating that appreciation of painting and its allied arts which was to play such a part in his future life. The same year that he took his degree as Bachelor of Arts he began his journalistic work as correspondent at Princeton College for the New York Tribune. And if we had access to the files of that period we should doubtless discover in his contributions to this paper that alertness of intellect, that quickness of perception, and the sympathetic appreciation of what was finest, which was one of his distinguishing characteristics.

He became a member of the city staff of the New York Tribune and in 1879 was made editor of Art Interchange. From 1881 to 1887 he was art editor of the New York World, after which he was the manager and secretary of the Press News Association and a writer on art topics. From 1894 to 1900 he was art critic of the New York Times and brought to that important department a wealth of knowledge on art matters and a broad sympathy with modern painters, as well as a more matured study of the great masters. As a critic he was never cold, never indifferent to sincere effort, never unduly swayed by personal feeling where the public was concerned.

It has been said that true criticism is appreciation, not merely appreciation of what is bad, but also of what is good, as well as what is indifferent. The sense of balance should be preserved and pointed out to those who would learn from what the critic has to tell us, and thus lead us to an understanding of the whole. Bruniere once wittily remarked: "les critiques sont laids; les poètes sont beaux." But Mr. Townsend was never ugly. He was quick to perceive beauty where beauty was manifest, and to show his appreciation of it. And he never would willingly wound at the expense of an artist's feeling.

He loved art and all the pleasant things of life with the exuberance of a boy, combining to an extraordinary degree the maturity of years well spent in toil, with the enthusiasm of youth undaunted by the disappointments of life. Fortunate indeed were those of his friends who enjoyed this resilient side of his character. They will recall in years to come the refreshing hours spent in his company; the conversation that never lacked for entertainment; the wit that was ever present; the humor that bubbled to the surface and would not down, turning dull drama into comedy; the alert mentality stored with anecdote and historical reminiscence; and withal the intelligent common sense of his discussion of public questions.

I have delayed too long, I fear, this brief estimate of some of his many admirable traits. But it has been said that it is never too late to record the fine characteristics of a friend. And it is as a friend, perhaps, that he will be best remembered and his many lovable qualities recalled by those to whom he gave freely of a spirit that breathed nothing of the cold air of death. His passing from life was in itself indicative of his youthful vitality. For it would not have been easy to picture him bowed by the weight of years, broken by sorrow, or his mind dimmed by the frosts of approaching winter. To the end he retained the poetry of life in the full radiance of the sun, and where the clouds passed his friends rarely, if ever, saw them reflecting their shadows.

And thus he lived and died, loyal to those he loved,
 And loved by those whose loyalty he claimed.

and color is amply demonstrated in the "Shack in Winter" and "Black Ducks—Dawn," the last-named canvas marked for its elements of motion in the flying ducks and the power in its darkling color scheme.

Lucia D. Leffingwell's Portraits

In the head of C. R. Parkes, Lucia D. Leffingwell shows how thoroughly she is at home in handling pastels, in the exhibition of her portraits, landscapes and marines that are on view in the Ainslie Galleries through March. The portrait of Mr. Parkes is grave in handling and fine in color and shows the ease of the original in his task of posing as it does that of the artist in her work.

The portrait sketches of "Anita" and of Clarence Narromore, although very slight, have the same feeling of authority, and this appreciation can be applied to the heads of "Ruth" and "Benny," the blonde prettiness of each of these children being admirably recorded on these canvases.

Varied Exhibit at Galerie Intime

The Galerie Intime is showing paintings which have been chosen for their response to the needs of the decorative, with special emphasis on flower subjects suitable for overmantel pieces. The field seems to be one in which women artists do much credit to themselves.

Dorothea Litzinger, with her paintings and plastic panels, treats her subject with greatest freedom, but the liberties she takes with botany seem only to increase the effectiveness of the result. Jane Peterson also paints flowers, peonies and roses, with a fine suggestion of the texture of their glossy petals. May Fairchild and Helen Turner have both been interested in the contrast of red and gold, and Felicie Howell in the deep ivory of mignonette and roses.

Spencer Nichols' "Flowers and Pool" has striking originality of design—the dark circle of water with its water lilies outlined by the sun-touched margin. Jane Freeman's portrait

is sympathetic and especially pleasing, and Charles S. Chapman's handling of a forest scene in winter is such as to make it especially suitable to decorative purposes. G. Glenn Newell, Spencer Nichols, Chauncey F. Ryder, Hobart Nichols and George Elmer Browne are also contributors to the exhibition.

The F. Soule Campbell drawings and reproductions are shown at the same gallery. These portraits are all of notable persons in the field of literature and art as well as politics—Mark Twain, Stevenson, Clemenceau, Emmy Destinn, Lloyd George and Sarah Bernhardt, to name only a few. All of them are interesting as examples of a particularly fine type of portraiture. Both exhibitions last through March 18.

Early and Late Inness Canvases

Early and later phases of the art of George Inness are shown in the group of nine of his paintings on view in the Howard Young Galleries through March 18. In point of time the first of these is one entitled "Early Recollections," dating from the period when Inness was painting pictures resembling those of the English landscape school of the XVIII century in general and Constable in particular. This is a notably handsome picture and the color is of a brilliancy unmatched by the later works.

There are two small landscapes, one of a New England scene, simple to the point of austerity, the other showing the beginnings of the manner that led to the painting of the period of the well-known "Approaching Storm."

Inness' Italian days are recalled by the upright canvas called "Gonzano, Italy," dated 1847 and painted in the romantic vein, a castle-crowned height in the background bathed in soft bright light from the unseen sun with the inevitable picturesque peasants in the foreground.

"The Oaks, Durham, 1879," is of his middle

(Continued on Page 10)

FEARON

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"PEGGY HOYT"

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After winning great success as a commercial artist, Frank X. Leyendecker has turned his attention to portrait painting, this seated figure of Peggy Hoyt being his first work in this

field. It has been on public exhibition in the Reinhardt Galleries, No. 606 Fifth Avenue, New York City, where it attracted much attention.

PARIS

Gritschenko (Povolosky) is another of the many Russian artists in Paris whose rather overwhelming numbers draw anathema from some quarters. He shows a set of water-color sketches made during preliminary exile in Constantinople which prove a most intelligent eye but fail to ingratiate themselves.

Those who evolve in the higher regions will not allow that animal painters are artists. Have you ever seen the pictures of Alfred de Dreux (1808-1860), a "retrospective" of whose work is a feature at the Société des Animaliers this year? Dreux painted horses with their riders, and at least one picture of a romantic lady on a prancing Arab, accompanied by a couple of greyhounds, would have enchanted Aubrey Beardsley.

A little exhibition of "young" Polish artists at the Musée Crillon was a further confirmation that in the decorative crafts, light comes from the East, even the near East of Europe. By the side of some not at all negligible pictorial and sculptural contributions the carpets, batiks and other patterned stuffs sent by the Manufacture of Warsaw were pleasantly eloquent of that revival in energy and prosperity which was recently recorded by a distinguished American economist. The pictorial and sculptural element will not add much weight to Poland's reputation. Kisling is a familiar name of Salons d'Automne and Indépendants, where Mme. Halicka has also distinguished herself. We are familiar too with the work of Mmes. Alexandrowicz and Piramowicz equally with that of MM. Rubczak and Makowski, the latter of whom is represented here by excellent drawings in Chinese ink of architecture and landscapes, where a few touches give form and light with much power. Portraiture and pastel have a new significance in Chmielinski's hands and Rutkowski must be thanked for showing us the landscape scenery of his own country. Lednicka gives an archaic expression to her statuary in dark-

stained wood, and Gwozdecki, Kwiatkowska and Gros can draw.

Bernard Harrison is the son of Frederic Harrison, the veteran English historian and head of the British Positivist school. Like so many of his countrymen he is happy in Italy, as is shown by some seven really blissful pictures at Georges Petit's, depicting landscapes and churches. Pictures painted without fougue perhaps—did Canaletto, did Guardi paint with fougue?—but with enthusiasm none the less keen because restrained, with an emotion none the less real because its expression is discreet. A very even artist, Mr. Bernard Harrison has some valuable secrets for the production of delicate and on occasion intense sunshine.

In the neighboring rooms Henri Morisset proves himself, with the single exception of a young man's portrait, more at ease in pictures of small than of large dimensions. He tries everything and sometimes he succeeds as when he is on the sea-shore or painting a minute still life, or certain interior scenes.

At the show of the French Aquarellistes, which occupies the principal gallery in the rue de Sèze, I failed to find a flicker of originality, a trace of the sense artistic. The work displayed is merely mechanical.

The life-work of the late Modigliani (Bernheim-Jeune) is easily divided into two phases: the first, when he painted in the full paste and achieved exquisite modulations and a fine quality of tone; the second, when he diluted his pigment and, while preserving the wonderful intellectuality of his draughtsmanship, lost that beauty of texture which characterizes his earlier productions. Among the pictures which will, in time to come, most fully represent this artist's genius are, I should say: "La Jolie Ménagerie," "Odette" in the black dress, the head of a clean-shaven, middle-aged man (than which there is nothing finer in Toulouse-Lautrec) not in the catalogue, and the "Femme au Corsage Vert," which is one of the most brilliant in the diluted manner. —M. C.

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BALTIMORE

The three prizes given at the twenty-sixth annual exhibition of the Baltimore Water Color Club were awarded by a jury composed of Alethea H. Platt, Hugh H. Breckenridge and Chauncey F. Ryder. The Peabody and Baltimore Water Color Club prize for the best group of paintings, \$100, went to Dora L. Murdoch, of Baltimore, for five California subjects; the Harriet Brooks Jones prize for the best picture, \$100, to John R. Frazier, of the University of Kansas, for "Bradford Street, Provincetown," and the Sydney Buchanan Morison prize for the best miniature, \$50, to Alexandria Robertson Harris, of New York. The exhibition opened March 8, to continue one month.

A loan exhibition of forty-two paintings by Leon Kroll is being held at the Maryland Institute, to continue until March 31. Four museum-owned canvases and six that have been awarded prizes are included. The painter's versatility is shown by the variety of subjects, among which are "Spanish Landscapes," "Cheyenne Mountain," "Garden of the Gods," "Portrait of M. Jules Antoine Guillaume," "Leo Ornstein at the Piano," "Morning in Midsummer" and "Cathedral Heights."

Simultaneously in the print rooms forty Whistler etchings are being shown. These include a set of twenty scratched plates presented to the Institute by George Lucas. These prints have never been exhibited since their arrival from Paris in 1905.

At the Jones Galleries, Erik Haupt has been showing pastel portraits. He uses skillfully a medium that is well suited to the quick sketch, and demonstrates his ability to obtain likenesses and present them with facility.

The Handicraft Club announces an exhibition of prints selected by the Print Makers' Society of California, March 15 to 31. The collection will comprise about 170 etchings, lithographs and block prints, representing sixty-five artists, foreign and American. The Handicraft Club's headquarters are at the Studio House.

An exhibition of paintings by Lilian Giffen, president of the Baltimore Water Color Club, and Margaret Law, instructor of art at Bryn Mawr School, was held at the Arundell Club. Eugene Paul Metour, associate professor of modern languages at the United States Naval Academy, is making his debut as an etcher with an exhibition in the print room at the Maryland Institute.

Austin, Tex.

The Austin Art League is holding an exhibition at Gregg House consisting of oil paintings sent out by the American Federation of Art. The exhibition will be closed Thursday in order that the paintings may be sent to Fort Worth to be re-assembled for visitors there at a Cattlemen's convention.

ST. LOUIS

A joint exhibition of paintings by Oscar E. Berninghaus, Fred Green Carpenter and William V. Schevill is on display in the galleries of the Artists' Guild, 812 N. Union. A reception and private view was held at the Guild Friday evening, March 10 at which thirty prominent women were the hostesses.

Nancy Coonsman Hahn is included in Kineton Parke's book, "Sculpture of To-day," published recently by Scribner's.

At the close of the exhibition of the Society of Six American Painters a display by the Painter Group of the Middle West will open at the Newhouse Gallery. This group is composed of prominent men and women artists from St. Louis, Chicago, Grand Rapids and other Western cities.

During the annual convention of the American Ceramic Society a great deal of time and thought was given to an exhibit of so called art pottery. Several manufacturers, studios and schools were represented. Pieces were sent by Prof. Binns, and by Mr. and Mrs. F. H. Rhead, and specimens of Fulper, Marblehead, Pewabic and Newcomb pottery were included in the display. —Mary Powell.

San Francisco

At the Palace of Fine Arts the rotary exhibition of modern Japanese paintings, which has been shown in New York, Washington and other Eastern cities, will continue until March 25. The Japan Society in America is cooperating with the Nippon Bijutsu-in, of Tokio, the group of artists represented. San Francisco will be the only city west of Cleveland to see this exhibition.

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BOSTON

At Doll & Richards' Frank Vining Smith is showing once more a group of marine paintings. Not all are of equal merit. Some there are which rise above the previous standard of this artist's work and indicate a reserve power. Mr. Smith views the ocean with romantic eyes and paints it in glowing colors, but of the mighty, resistless power of the great deep, his pictures reveal but little. After all, the ocean is not always Homeric.

Twenty-seven Zorn etchings are hung in the small gallery of Irving & Casson, Copley Square. We have had in Boston in the last two years several notable exhibitions of this Swedish master's plates and nearly everything that can be said for and against them has been said. Surely no one but a great artist could have etched the portrait of Axel H. Haig as Zorn has done it. No print of this particular etching we understand was shown in the above-mentioned exhibits and it is alone well worth a trip to this gallery.

Charles Woodbury, returning from abroad where he served as member of the jury for the Pittsburgh International exhibition, made a series of first-hand studies of the ocean. These paintings were hurriedly brought together and hung in the gallery of the St. Botolph Club where the public saw them for three days, March 2, 3 and 4. There are eighteen pochaded paintings and four large canvases, presumably made from the former. The trip across was evidently a stormy one. Few artists are better qualified to interpret the sea than Mr. Woodbury.

Exhibitions that are on include: Original lithographs of and around Gloucester by Percy F. Albbe, at Goodspeed's Book Shop, Ashburton Place; at the Guild through March 18, paintings by Lila Cabot Perry; at the Copley Gallery, Mrs. Lee Luffin Kaula's recent work in oils.

Messrs. R. C. & N. M. Vose announce the opening of an exhibition of paintings by William L. Caddigan. Mr. Caddigan is a native of California whose early training was obtained at the San Francisco Art Association and from the late Frederick Yates. The exhibition will remain open through March 18. —Sidney Woodward.

Indianapolis

The following comprise the purchasing committee recently appointed by L. C. Huesmann, the newly elected president of the Friends of American Art: Arthur B. Grover, chairman; Mrs. Eli Lilly, Mrs. Louis H. Levey, Mrs. Clarence Stanley and Newton Booth Tarkington.

Works contributed by Indiana artists to be sold at auction, the proceeds to go to the Russian famine fund, are to be displayed for a week in the Herron Institute and then shown in a down-town department store where bids will be received. Paintings have been contributed by Wayman Adams, J. E. Bundy, William Forsyth, Carl C. Graf, Otto Stark, T. C. Steele and Clifton Wheeler. Myra Reynolds Richards contributes her sculptured head of the actor, Stuart Walker.

Olive Rush's large canvas, "On the Balcony," which won the Art Association prize in 1919, and was acquired by the Herron Art Institute, is displayed by the Institute through March, at the public library.

The March exhibit at the Woman's Department Club house, 1702 North Meridian street, is a one-man show by Randolph L. Coats, of Cincinnati. There are twenty-two canvases including landscapes, figure compositions and still-life work.

T. C. Steele will hold an exhibition of his Brown county landscapes in Terre Haute, opening March 17.

Paul A. Randall recently sold from his studio two large canvases, the most important, "High Banks," being acquired by Dr. E. E. Hodgkin, who was the campaign manager last fall for Mayor Lew Shank.

—Lucille E. Morehouse.

Milwaukee

The ninth annual exhibition of Wisconsin painters and sculptors will be held at the Milwaukee Art Institute March 31 to May 1. Other Wisconsin artists and crafters besides the members will be represented. The Institute medal, carrying with it a prize of \$100, will be awarded for the best painting, and a medal and a prize of \$50 will be given for the best piece of sculpture.

Susan Ricker Knox's sixteen paintings of immigrant groups, which were hung in the House of Representatives at Washington during the hearings of the House committee on immigration and naturalization, are on exhibition at the Institute until March 15.

PHILADELPHIA

The Plastic Club's gold medal was awarded to Marion MacIntosh for her "Grey of Dusk," as the best painting in the club's annual show of work in any medium. It is a harbor view and full of feeling, mystery and beautiful light. The jury of awards comprised E. W. Redfield, R. Sloan Bredin (substituting for Daniel Garber) and Miss Nancy Ferguson. An honorable mention was given to Mrs. Katharine Farrell for a fine harbor view with ships, "On Shore." Beatrice Fenton, who won the Widener medal at the current Academy show, also received an honorable mention, for her three pieces of sculpture, two attractive portraits on plaques and an excellent head in the round.

To April 2, inclusive, there is at the Art Alliance an exhibition both of folk art, similar to that recently held in New York, and of antique brocades, tapestries and daggers from Sumatra. The object in showing the folk art is to encourage immigrants to continue in this country the beautiful craftwork they learned in their native countries. Many nationalities are represented and settlement houses and relief agencies in New York, Boston and other cities have cooperated with the Art Alliance in making this exhibition extensive. On March 10 Burton James of the Lenox Hill Settlement House spoke on "An American Experiment in Old-World Folk Art."

Thornton Oakley, instructor in illustration at the School of Industrial Art, is showing illustrations, water colors, drawings and lithographs in the school's galleries to March 25, inclusive. On March 7 he gave an illustrated lecture on "Illustration."—Edith W. Powell.

Richmond, Ind.

Eight canvases by Henry Salem Hubbell are included in the exhibition of American paintings which comprises in its itinerary Oberlin, Dayton, Columbus and Youngstown, O.; Springfield, Ill., and Syracuse, N. Y., under the management of Mrs. F. M. Johnston, of this city. One of his pictures is a large genre, "By the Fireside," and the others are portraits notable for the versatility displayed in the handling. Other striking canvases are "Summer" by Charles Reiffel, two splendid landscapes by Elmer Schofield, three by Chauncey E. Ryder, two water colors by Alice Schille, "Ravine" by Felicie W. Howell, "Indian Summer" by W. L. Lathrop, two pictures by Ernest L. Ipsen and "The White Mantilla" by F. Luis Mora. Other exhibitors are Daniel Garber, Frank A. Bicknell, Nicholas R. Brewer, John F. Folinsbee, Alfred H. Maurer, Robert Spencer, Helen M. Turner and Charles Morris Young.

George H. Baker, who has been sketching with J. L. Bundy in the latter's country studio, has returned with sixty winter sketches which will later be exhibited in Cincinnati.

The Community Service of this city has inaugurated a picture memory contest in which school children and the public generally will take part, pictures of the old and modern masters to be included. Copies of the pictures will be displayed in various places about the city and on the screen and prizes will be awarded to the successful contestants.

—F. G. W.

New Rochelle, N. Y.

For the third annual exhibition of the painters' section of the New Rochelle Art Association an outside jury was appointed, consisting of Chauncey F. Ryder, Henry B. Snell and George Pearce Ennis. After viewing the fifty-one paintings on display the jury gave the E. Irving Hanson prize of \$100 for the most meritorious work to Ernest Albert for "The River," a large wintry landscape. Honorable mentions were received by Lucius Hitchcock for his portrait, "Helen," and by E. Maxwell Albert, son of Ernest Albert, for "A Night in June."

The opening night was a social event at which the gallery in the Public Library was crowded. A wide range of subjects is covered by many excellent canvases. "The Lobster Wharf, Rockport," by Arthur Covey; "Winter" and "The Pool," by Wilbur Crane; "Euclalypti," "Catalina Island" and a nocturne by Alta West Salisbury; "The Paisley Shawl," by John W. Fenton; "The Yellow Bowl," by Gladys Withrow; "Little Ah Fay," by Elizabeth Ayer; George Brehm's portrait of R. A. Holmes and "My Roof Garden in Winter" by George T. Tobin are notable works. Among the other painters represented are Herman Lambden, Ralph F. Robertson, N. J. Burchell, Milton Mayer, Henry E. Fritz, Remington Schuyler, Anna Schuyler and Charles H. Wright.

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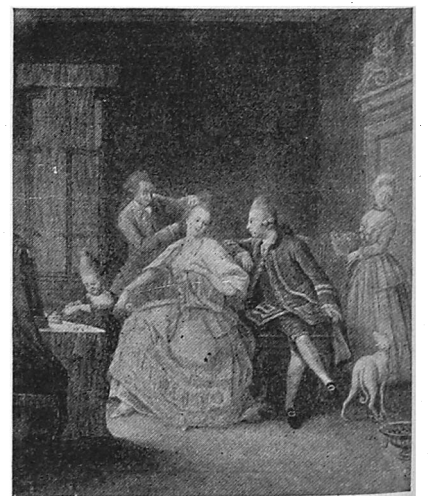
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CHICAGO

The American Institute of Architects, Illinois Chapter; the Illinois Society of Architects and the Chicago Architectural Club in coöperation with the Art Institute opened the thirty-fifth annual Chicago architectural exhibition last Saturday afternoon. A formal reception was held at which the wives of architects were in the receiving line. Drawings in color, models of buildings, sculpture, and examples of the allied arts and crafts are included in an unusually fine display, which will continue until April 9. There are special groups of exhibits from architectural schools, a goodly number of decorative paintings now popular in household ornamentation, and photographs of domestic architecture and of notable buildings. Many leading American architects are represented. Projects of town planning are features. The gold medal of honor will be awarded later.

The paintings of children overseas by Anna Milo Upjohn were exhibited under the auspices of the Junior Red Cross during the convention of the National Education Association in the Leiter Building.

A loan exhibition of pewter from the collections of William O. Goodman, Edward A. Ayer and M. G. Wallace is an early spring novelty in Gunsaulus Hall. Among the exhibits are antique drinking cups and steins from German castles.

Poster work for the conservation of natural resources in bird and flower life is shown by public school children contributions to the "nature exhibit" under the Illinois Federation of Women's Clubs at Marshall Field & Company's. Frank V. Dudley, painter of the dunes of Indiana, is exhibiting fifteen canvases.

The Cook County Commissioners have accepted a collection of paintings of the Forest Preserve by Hugo von Hofsten as a nucleus for an exhibition of Illinois landscapes.

A. F. Tellander, landscape painter, who spent the summer of 1921 in the Berkshires, has an exhibition at the Beaux Arts Galleries.

Wayman Adams is in Chicago executing portrait commissions, among them being a portrait of Judge Kenesaw M. Landis.

Denver

The loan exhibition of prints and brasses in the art gallery of the Public Library included etchings by Whistler, Pennell, Haden, Lepère, and many others. The Whistlers were chiefly first prints from his Venetian scenes. Other prints were Hayden's "Whistler's Home in Chelsea," "The Swans" by Pennell, and some labored yet sunny work by Lepère. Among the modern prints were six beautiful etchings executed and loaned by George Elbert Burr. Burr is a Denver artist who has lived much abroad, and he is internationally known through a series of thirty-five etchings, "The American Desert." During the Exhibition, James H. Pershing (kinsman of General Pershing), gave two talks on prints. Mr. Pershing loaned etchings by Millet and Zorn. Lester Varien, the architect-etcher, had a hand press brought to the gallery to illustrate his talk on prints by drawing proofs from his own plates and press.

Allen True, mural painter, whose decorations are in the corridor of the Public Library, also executed the two murals in the Greek Theater. He is now engaged on a large mural for one of the leading banks of Denver.

John E. Thompson, of New York, is instructing at the Denver Academy of Fine and Applied Arts. Mr. Thompson received his training in New York and Paris. His mural paintings in private homes are well-known. Other instructors at the Academy are Messers Rennell, Spivak and George Williams Eggers.

Members of the architectural department of "The Atelier," which is a branch of the Beaux Arts (Paris-New York), have received from headquarters, one second medal, three first mentions and two mentions.

The important event of the near future is the twenty-eighth annual exhibition of the Denver Art Association this month. The association counts its members from the Pacific, to the borders of Mexico. Although not stated in the announcement, this exhibition is practically for Western painters, that is to say, on this side of the Great Divide.

—M. R. F. Valle.

LOS ANGELES

Los Angeles is again beholden to Cannell & Chaffin for an exhibition of pictures by New York painters. Among those represented are William Ritschel, with "Jewels of the Pacific," green sea beating itself into foam over dark rocks; Charles H. Davis, with "Trees and Landscape," richly autumnal in coloring; Bruce Crane, with "An Autumn Morning," delightfully lyrical, delicately atmospheric; E. W. Redfield, with "Spring in Pennsylvania," a scheme of tawny yellows and bright greens, joyous and vibrant; Ernest L. Ipsen, with "Rocky Road," a colonnade of October trees; Albert Lucas, with "Moonlight and Poplars," a thing of beauty. From Warren Davis we have "Dryad," from Carle Blenner "Lilacs and Apple Blossoms," and other flower studies, from Morris Hill Pancoast "Wet Day," from Chauncey Ryder "Aunt Letty's House," from Childe Hassam "The White Dory."

The fifth annual exhibition of the California Society of Miniature Painters opened at the galleries of Cannell & Chaffin March 2 to continue to March 16. A medal designed by Douglas Donaldson will be presented to the artist exhibiting the most meritorious work, to be selected by a jury composed of the officers of the club: Laura M. D. Mitchell, Emma Siboni, Martha Wheeler Baxter and Ella Shepard Bush and May Mott-Smith, painter and sculptor.

Twenty-five of the pictures that Helena Dunlap painted recently in India and France are being exhibited in the Stendahl Galleries, Ambassador Hotel. Miss Dunlap left Los Angeles two years ago, and spent about one year in the Orient. Her pictures are highly decorative and brilliant in color. Her subjects are from Calcutta, Tunis and Paris. Four from India were shown in the Paris Salon last year.

Edouard Vysekak and Luvena Buchanan Vysekak exhibited paintings in the Chouinard School of Art, and at the same time showed the work of pupils of the school.

News comes from Mexico City that Roubaix de l'Abrie-Richey, affectionately known among his friends as "Robo," died there February 11. He had gone to Mexico City to paint and to visit his close friend, Ricardo Gomez Robelo, former editor of the Mexican newspaper in Los Angeles. He had also taken a position in one of the schools.

Two exhibitions of water colors are being held at the MacDowell Club, Tajo Building. The exhibitors are Henri De Kruif and John W. Cotton. Cotton has a delightful series from Mexico, lightly and deftly handled.

George Duclos Chaffin, of Cannell & Chaffin, left for Europe March 5, to be gone for six months on a search for art treasures. He will visit Austria and Hungary, as well as England, Spain, France, Italy and Scandinavia.

The Third International Exhibit of Graphic Arts will begin late in March at Los Angeles Museum. Already etchers, wood engravers and color printers of England, France, Australia, Canada and the United States are sending in prints. The Print Makers Society of California is in charge.

Benjamin Brown, president of the Print Makers Society of California, is showing landscapes in oil at the Ely Gallery, Pasadena.

The new studio of Elmer Wachtel and Marion Kavanagh Wachtel is at 1155 Lida Street, Pasadena. It has been thrown open to visitors for Sunday afternoon.

The Sculptors' Guild of Los Angeles gave a dinner at the studio of Ella Buchanan, when the gold medal won by Kathleen Beyerly Ingles at the recent exhibition was formally presented by the donor, Charles H. Parker.

Ben Kutcher, a Russian artist living in New York, is exhibiting at the Hollywood Art Shop nine of the original pen-and-ink drawings he made for Oscar Wilde's "The House of Pomegranates."

Mabel Alvarez recently exhibited, for one afternoon only, recent work in figures, still life and portraiture, at the studio of Douglas Donaldson.

H. F. Williams-Lyons, an English painter who recently arrived in Los Angeles, will soon exhibit at the Kanst Galleries paintings of the Grand Cañon and Mount Shasta. He will add to these a few marines from Laguna Beach.

—A. A.

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Arnold Seligmann, Rey & Co.
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(Continued from Page 6)

period and perfectly characteristic of that manner; while "The River, Evening," is one of those sheer brilliancies of Inness' that no one else ever approaches. The bars of fiery-red clouds across a pale lemon and blue sky fairly burn from the glow of the setting sun and beneath lies a narrow stream, deep in shadow, on which floats a skiff with a man in a white shirt rowing. Latest of all is one of his Montclair landscapes,

Jerome Blum's Tahitian Pictures

Jerome Blum shows in his twenty-seven canvases, on view in the Anderson Galleries through March 18, that he went to Tahiti and escaped the spell of Gauguin completely, a thing which is an achievement in itself nowadays. To him, those South Sea tropical islands were full of blinding sunlight, brilliantly colored flowers, hot blue skies flecked by trade wind clouds, and inhabited by cheerful, good-looking, light-skinned natives.

Of the life of the people Mr. Blum gives the spectator most agreeable impressions in the "Two Girls Under Mango Trees," in the "Road Around the Island" and the "Scene in Papeete." Of the native types he shows three most attractive examples in "A Son of the Sun," "Puai with Friendship Flowers" and "Poma—A Tahitian Princess." In "Trees Near Sea" and "Sea at Papara" one can see what the tropical Pacific looks like under the spell of Mr. Blum's informing color, form, and feeling for realities. This is the tropical world as most of us know it or dream of it.

Miss Robinson's Water Colors

Competency in handling a most difficult medium and an unerring eye for the picturesque are the distinguishing features of Miss Florence Robinson's water colors shown in the Brown-Robinson Galleries through March 22. Her forty-three pictures range over France, Italy, Spain, Holland and a bit of our own country, and everywhere she has found the last word in picturesqueness in the cities and villages and coasts of these countries.

Architecture takes on a fresh interest in her pictures, since Miss Robinson has the ability to make her drawings technically correct and also to give her buildings the effect of the tone of time. And this is as keenly realized in the neo-classical buildings of a Massachusetts village as it is in an ancient Roman arch. Her fishing boats have an equal feeling of solidity and correct form; and her figures, as in the "Beach at Domburg," have the same sense of authority and lifelikeness. Admirers of pure water color will find this exhibition a delight.

The Independent Show

(Concluded from Page 1)

Wilson a "Portrait of the Princess A. G.," A. Walkowitz some drawings and "In the Park," Louis C. Tiffany a "Johnson Cañon," Florine Stettinheimer a "Spring Sale," alive with biting humor, Toshi Shimizu two local scenes vividly realistic, H. E. Schnakenberg an admirable "Still Life" and a view of Fifth Avenue, Doris Rosenthal an animated view of a "Pony Race Track" and Blanche Lazzell a view of some "Roofs" that is exquisite in color. Among other artists represented are Alexander Altenberg, John Sloan, William Sanger, Ellen Ravenscroft, Tyrone Power, Walter Pach, Reynolds Beal, Glenn O. Coleman, Stuart Davis, Rudolph Dirks, Cecil Gaylord, Barth Verscharen, with his huge canvas, "The Three Brothers," Edwin Booth Grossman, Alfred H. Maurer, Amy Londoner, Gus Majer and W. A. MacQuown.

Bernard Gussow has a landscape and a figure group, Joseph W. Heustis a clipper ship model, Robert Laurent two carvings, Samuel Halpert an "Interior with Red Table," W. Glackens shows two still lifes and C. Bertram Hartman "Looking Up" and "Autumn Ploughing."

The exhibition will continue through April 2 and is open daily from 10 a. m. to 10 p. m. On Sundays the galleries are open from 2 to 10 p. m.

The annual "Prismatic Costume Ball," held under the auspices of the Society of Independent Artists, will take place on the night of March 24 in the grand ballroom of the Waldorf-Astoria.

New York Exhibition Calendar

Ackermann Gallery, 10 East 46th St.—Exhibition of modern mezzotints, through March.
Ainslie Galleries, 615 Fifth Ave.—Paintings by Agnes E. Mayer, to March 15; paintings by Lucia D. Leffingwell.
Anderson Galleries, Park Ave. and 59th St.—Paintings by Jerome Blum and sculpture by Lucile Swan Blum, to March 18.
Arlington Galleries, 274 Madison Ave.—Exhibition by Lilian Westcott Hale, to March 16.
Arden Gallery, 599 Fifth Ave.—Exhibition of Durant faience, to March 27.
Art Center, 65-67 East 56th St.—Collection of beads of all races, to March 18; original illustrations in oils by Dean Cornwell, to March 15; portraits in oil by Casilear Cole and sculpture by Antonio Salemme to March 18; paintings and oriental objects of art belonging to the Tiffany Foundation, to March 25.
Babcock Galleries, 19 East 49th St.—Paintings by J. E. Carret and pastels by John Westerberg, March 13-25.
Belmaison Gallery, John Wanamaker's—Modern American and European paintings, to March 31; drawings and flags by Guy Arnoux, to March 31.
Bonaventure Galleries, 536 Madison Ave.—Rare Americana relating to Colonial times, to March 18.
Bourgeois Galleries, 668 Fifth Ave.—Exhibition by Robert Laurent, to March 25.
Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken de Post.
Brown-Robinson Galleries, 415 Madison Ave.—Water colors by Florence Robinson.
Brummer Galleries, 43 East 57th St.—Paintings by Maurice de Vlaminck, to March 25.
Daniel Gallery, 2 West 47th St.—Recent landscapes by Ernest Lawson, through March 21.
Dudensing Galleries, 45 West 44th St.—Boutet de Monvel and his friends, through March; fairy tales in water color by Elenore Abbott, through March.
Durand-Ruel Galleries, 12 East 57th St.—Paintings and pastels by Degas, to March 18.
Ehrich Galleries, 707 Fifth Ave.—Portraits in dry point by Walter Tittle, to March 25; comparative exhibition by "old masters," to March 25; loan exhibition of samplers in Mrs. Ehrich's gallery.
Fearon Galleries, 25 West 54th St.—Three great English masterpieces, to March 25.
Ferargil Galleries, 607 Fifth Ave.—Paintings by John F. Bolinsbee.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Galerie Intime, 749 Fifth Ave.—The F. Soule Campbell silver point etchings and reproductions, to March 18; Decorative paintings, overmantels and flower pieces to March 18.
Harlow Gallery, 712 Fifth Ave.—Modern American paintings, March 11-31.
P. Jackson Higgs, 11 East 54th St.—Montaignac collection of old masters and modern paintings.
Kennedy Galleries, 613 Fifth Ave.—Rare American prints, through March.
Kinsore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar; paintings of Spain by William J. Potter.
Knoedler Galleries, 556 Fifth Ave.—Lepere wood engravings from Lotz-Brissonneau collection, painted doors by Eyre de Lanux, to March 18.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Gifford Beal, to March 31.
John Levy Galleries, 559 Fifth Ave.—Paintings of Pittsburgh and New York City by A. H. Gorson, beginning March 13.
Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Gardner Symons and Edmund Greacen, to March 27.
Mrs. Malcom's Gallery, 114 East 66th St.—Etchings by Katharine Merrill, March 13-25, 2 to 6 p. m.
Metropolitan Museum, Central Park at 82nd St.—Lace lappets and cap crowns, to March 31; Old English Prints; memorial exhibition of Abbott H. Thayer, beginning March 20.
Milch Galleries, 108 West 57th St.—Paintings by Wilson Irvine, and pastels of the Cascapedia River, Canada, by Arthur C. Goodwin, to March 25.
Montclair Art Museum.—Paintings by contemporary Americans, to March 19.
Montross Gallery, 550 Fifth Ave.—Exhibition of new pictures by Horatio Walker, to March 25.
Museum of French Art, 599 Fifth Ave.—Pictures by French artists, to March 18.
Mussman Gallery, 144 West 57th St.—Etchings by George Soper and Eileen Soper, to March 15.
National Arts Club, 15 Gramercy Park.—Lithographs by Belton Brown, to April 3.
N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30; "Old City Views," American prints, to March 31. Etchings by A. H. Haig, to March 31.
Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.
Rehn Galleries, 6 West 50th St.—Exhibition of works by American masters, to March 20.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
Salmagundi Club, 47 Fifth Ave.—Spring show of oil paintings, to March 18.
Sculptor's Gallery, 152 East 40th St.—Exhibition by English Modernists, to March 22.
Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.
Society of American Fakirs, 11 East 44th St.—Paintings and sketches of the South Seas, by Oscar T. Schmidt, to March 31, 1 to 5 P. M.
Society of Independent Artists.—Sixth annual exhibition, at the Waldorf-Astoria, March 11—April 2.
Sternier Gallery, 22 West 49th St.—Drawings by Albert Sternier, to March 15.
Whitney Studio Club, 147 West 4th St.—Drawings by Boardman Robinson, to March 26.
Wildenstein Galleries, 647 Fifth Ave.—Paintings, drawings and sculpture by Rose O'Neill.
Howard Young Galleries, 620 Fifth Ave.—Paintings by George Inness, to March 20.

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